





DUVEEN  
BROTHERS

PARIS LIBRARY

Class No.

E 313 ~~8~~/4

Stock No.

712

FROM THE LIBRARY OF

*Duveen Brothers, Inc.*

720 FIFTH AVE. NEW YORK

No. 19 J

















THE MASTERPIECES IN  
THE DUKE OF DEVONSHIRE'S COLLECTION  
OF PICTURES





*\* \* Of this Edition on Japanese Vellum Seventy-Five copies have  
\* been printed, of which Sixty only are for sale.  
This is No. 34.*







Spencer Compton 8th Duke of Devonshire  
Millers  
died 1908.



The Masterpieces in  
The Duke of Devonshire's  
Collection of Pictures

SIXTY PHOTOGRAVURES



WITH A PREFACE BY S. ARTHUR STRONG

LIBRARIAN OF THE HOUSE OF LORDS



PUBLISHED BY  
FRANZ HANFSTAENGL

16, PALL MALL EAST

MUNICH

LONDON, S.W.

NEW YORK

1901

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.  
TOOKS COURT, CHANCERY LANE, LONDON.





## LIST OF ILLUSTRATIONS

	NUMBER
✕ BASSANO, LEANDRO	
PORTRAIT OF NICCOLO CAPPELLO . . . . . <i>Chatsworth</i>	4
BERGHEM	
LANDSCAPE . . . . . <i>Devonshire House</i>	28
✕ BOLTRAFFIO	
PORTRAIT OF A YOUTH . . . . . <i>Chatsworth</i>	9
✕ BORDONE, PARIS	
FAMILY GROUP . . . . . <i>Chatsworth</i>	6
CARAVAGGIO	
A CONCERT . . . . . <i>Devonshire House</i>	11
A CONCERT . . . . . <i>Devonshire House</i>	12
✓ CARIANI (?)	
PORTRAIT OF A MAN . . . . . <i>Chatsworth</i>	8
CLAUDE	
LANDSCAPE . . . . . <i>Chatsworth</i>	33
DAVID, GERARD	
DEPARTURE OF ST. URSULA . . . . . <i>Chatsworth</i>	16
DOBSON	
FAMILY GROUP . . . . . <i>Devonshire House</i>	51
DOU, GERARD	
A SHOP WINDOW . . . . . <i>Devonshire House</i>	25
EYCK, JOHN VAN	
CONSECRATION OF ST. THOMAS A BECKETT . . . . . <i>Chatsworth</i>	18
FLEMISH SCHOOL	
PRESENTATION IN THE TEMPLE . . . . . <i>Chatsworth</i>	17
FRENCH SCHOOL (?)	
PORTRAIT OF HENRY VIII. . . . . <i>Chatsworth</i>	43
GAESBEEK	
THE STUDIO OF GERARD DOU . . . . . <i>Devonshire House</i>	24
GENOESE SCHOOL (?)	
BELISARIUS . . . . . <i>Chatsworth</i>	10

	NUMBER
✓ HALS, FRANS	
PORTRAIT OF A GENTLEMAN . . . . .	<i>Devonshire House</i> . 26
PORTRAIT OF A LADY . . . . .	<i>Devonshire House</i> . 27
AFTER HOLBEIN	
PORTRAIT OF HENRY VIII. . . . .	<i>Chatsworth</i> . 42
HONTHORST	
PORTRAIT OF ELIZABETH OF BOHEMIA AND HER CHILDREN	<i>Chatsworth</i> . 46
JANSSENS	
PORTRAIT OF CHARLES I. . . . .	<i>Chatsworth</i> . 45
JORDAENS	
PORTRAIT OF THE BURGOMASTER OF DIEST AND HIS WIFE	<i>Devonshire House</i> . 19
LELY	
PORTRAIT OF A MAN . . . . .	<i>Devonshire House</i> . 52
EUROPA . . . . .	<i>Chatsworth</i> . 53
LE SUEUR	
SOLOMON AND THE QUEEN OF SHEBA . . . . .	<i>Devonshire House</i> . 30
MEMLING	
A TRIPTYCH: THE VIRGIN AND CHILD WITH SAINTS AND DONORS . . . . .	<i>Chatsworth</i> . { 15a 15b
WINGS: SS. ANTHONY AND CHRISTOPHER . . . . .	
MILLAIS	
SPENCER COMPTON, 8TH DUKE OF DEVONSHIRE . . . . .	<i>Chatsworth Frontispiece</i>
NORTH ITALIAN SCHOOL	
PORTRAIT OF AN ECCLESIASTIC . . . . .	<i>Chatsworth</i> . 3
OUDRY	
PORTRAIT OF MARY, QUEEN OF SCOTS . . . . .	<i>Hardwick</i> . 36
POUSSIN, GASPAR	
LANDSCAPE . . . . .	<i>Chatsworth</i> . 32
VIEW OF TIVOLI . . . . .	<i>Chatsworth</i> . 31
POUSSIN, NICOLAS	
"ET IN ARCADIA EGO" . . . . .	<i>Devonshire House</i> . 29
REMBRANDT	
PORTRAIT OF A RABBI . . . . .	<i>Chatsworth</i> . 21
PORTRAIT . . . . .	<i>Devonshire House</i> . 22
STUDY OF AN OLD MAN . . . . .	<i>Devonshire House</i> . 23
REYNOLDS	
GEORGIANA, DUCHESS OF DEVONSHIRE, AND HER DAUGHTER . . . . .	<i>Chatsworth</i> . 54
GEORGIANA, DUCHESS OF DEVONSHIRE (unfinished) . . . . .	<i>Chatsworth</i> . 55
GEORGIANA, COUNTESS SPENCER, AND HER DAUGHTER, AFTERWARDS DUCHESS OF DEVONSHIRE (unfinished)	<i>Chatsworth</i> . 56
LADY ELIZABETH FOSTER . . . . .	<i>Chatsworth</i> . 57



# LIST OF ILLUSTRATIONS

	7
	NUMBER
RUBENS	
THE HOLY FAMILY . . . . .	<i>Devonshire House</i> . 20
SCHAEUFELIN, HANS	
THE WHEEL OF FORTUNE . . . . .	<i>Chatsworth</i> . . 44
TINTORETTO	
SAMSON AND DALILAH . . . . .	<i>Devonshire House</i> . 2
TITIAN	
PORTRAIT OF A YOUTH . . . . .	<i>Devonshire House</i> . 7
UNKNOWN	
PORTRAIT OF QUEEN ELIZABETH . . . . .	<i>Hardwick</i> . . 34
PORTRAIT OF ELIZABETH, COUNTESS OF SHREWSBURY (BESS OF HARDWICK) . . . . .	<i>Hardwick</i> . . 35
PORTRAIT OF THE EARL OF DARNLEY . . . . .	<i>Hardwick</i> . . 37
PORTRAIT OF JAMES V. OF SCOTLAND AND HIS WIFE, MARY OF LORRAINE . . . . .	<i>Hardwick</i> . . 38
PORTRAIT OF ARABELLA STUART . . . . .	<i>Hardwick</i> . . 40
PORTRAIT OF ARABELLA STUART . . . . .	<i>Hardwick</i> . . 41
VANDYCK	
WILLIAM, 3RD EARL OF DEVONSHIRE . . . . .	<i>Chatsworth</i> . . 47
ELIZABETH, COUNTESS OF DEVONSHIRE . . . . .	<i>Chatsworth</i> . . 48
PORTRAIT OF ARTHUR GOODWIN . . . . .	<i>Chatsworth</i> . . 50
MARGARET, COUNTESS OF CARLISLE . . . . .	<i>Devonshire House</i> . 49
VELASQUEZ	
PORTRAIT OF A LADY . . . . .	<i>Devonshire House</i> . 13
VENETIAN SCHOOL	
RECEPTION OF A QUEEN . . . . .	<i>Chatsworth</i> . . 5
VERONESE, PAUL	
ADORATION OF THE MAGI . . . . .	<i>Devonshire House</i> . 1
DE VOS, CORNELIS	
PORTRAIT OF A CHILD . . . . .	<i>Devonshire House</i> . 14
WATTS	
WILLIAM, 7TH DUKE OF DEVONSHIRE . . . . .	<i>Chatsworth</i> . . 58
ZUCCARO, F. (?)	
PORTRAIT OF MARY OF LORRAINE (?) . . . . .	<i>Chatsworth</i> . . 39

Note.—*This Edition de luxe contains a duplicate Plate of Reynolds's  
Lady Elizabeth Foster printed in colours.*









## PREFACE

**T**HE present series of reproductions has been compiled with the view of giving as complete an idea as possible of the general character of the collections at Devonshire House, Hardwick Hall, and Chatsworth.

Through the liberality of the present owner the finest examples have frequently been exhibited, especially during recent years, and are in consequence well known. These have been dealt with briefly.

Of the rest some are still problematical ; and if old attributions have been questioned, and in certain cases abolished, this has not been in forgetfulness of the respect that is still due to an old tradition with a pedigree, as against a new critic without a document.

At the time when the collection was made, the reaction which now governs opinion in favour of the archaic and the immature had not yet set in, so it appears, in consequence, that of the Italian school the older names are not represented. There is nothing of the first quality earlier than the 'Adoration of the Magi' (No. 1), by Paul Veronese.

The head of the king kneeling in front is obviously a portrait ; and with this exception the painter has reproduced the same models as occur in the similar treatment of the theme at Dresden. Nothing, however, in the whole range of the master's work surpasses this for depth and richness of colouring, and the art with

which the lines of the composition are made to converge upon the main point.

Equally fine in its way, and eminently characteristic of Tintoretto, is the 'Samson and Dalilah' (No. 2). While others seem to be content to recite the preliminaries or the sequel of an occurrence, Tintoretto seizes the critical point. Moreover he is apt, as in this case, to lower the centre of gravity until all the figures are drawn into a downward curve.

The 'Portrait of an Ecclesiastic' (No. 3) seated with a large open book in the background is ascribed to Tintoretto; but, careful and prosaic, it lacks the brilliant dash of his execution, nor is the scheme of colour his. The painter must have learnt his art not in Venice, but in Brescia or its neighbourhood, and, as Waagen long ago pointed out, he is akin to Moroni. The subject is supposed to be Antonio de Dominis, bishop of Spalatro, the *lupus in pelle ovina*, who early in the seventeenth century came to grief over the question—delicate and difficult then as now—of Anglican orders. And if this be really so, both Tintoretto and Moroni himself are out of the question, for Antonio was not born until 1566, while Moroni died in 1578 and Tintoretto in 1594. Far more worthy of Tintoretto is the magnificent full-length portrait of the 'Admiral Niccolo Cappello' (No. 4), though here again there is a certain sobriety of conception and handling that points rather to Leandro Bassano.

Attributed to Veronese is an oblong picture representing what seems to be the state reception of a queen at Venice (No. 5). The hand is not that of Veronese; it lacks his grace and easy mastery, though the light delicate scheme of colour is akin to his. It may possibly be by Andrea Vicentino (1539-1614), a pupil of Palma Vecchio, who was much employed in the Ducal Palace at Venice upon subjects of precisely this character. I am unable to identify the scene with any event of the period to which the costume points, namely, the latter end of the sixteenth century; but it seems probable that the artist may have pictured in the costume of

his own time the entry into Venice of Catharine Cornaro, Queen of Cyprus, after the cession of the island to the republic in 1489.<sup>1</sup>

The 'Family Group' usually described as Titian's family by himself (No. 6), is, of course, by Paris Bordone, whom one would have thought it would have been almost impossible to mistake. Though the picture has darkened, and the green and crimson have almost entirely lost their true quality, it is a very fine example, and shows the painter in an unwonted mood of serious sentiment.

The 'Portrait of a Youth' in black (No. 7), bears the great name of Titian, and, to all appearance, justly. The picture has become very dark, and the hands are slender and somewhat weakly drawn for Titian; but the golden glow upon the face and the momentariness of the expression are characteristic of the master at the time when he painted the so-called 'Man with the Glove' in the Louvre.

The strangely haunting, richly toned 'Portrait of a Man' (No. 8) belongs to the period when Italian painting, under the influence and auspices of Giorgione, had taken a momentous turn, and artists, having mastered the difficulty of external form, began the attempt to portray the soul. In the present case we see—or rather we are made to feel—more of the sitter than his face. He looks furtively out of the picture, as if from beneath the burden of an uneasy self-consciousness, and whether we are attracted or repelled, we cannot remain indifferent. The picture has always been attributed to Giorgione, and the attribution is intelligible; but Giorgione suffers from the strange circumstance that the tale of his works waxes and wanes year by year without any visible cause in the shape of evidence. He has become the recognized *corpus vile* for the most random experiments of private judgment, and until the whole question has been reopened and explored by someone capable of appreciating evidence, the name might profit-

<sup>1</sup> Since this was written, I have come across a picture in the Museo Civico at Venice, of which the subject is the same and treated in the same way. It is described in the catalogue as "The Dogaressa Grimani leaving her Palace."



ably be withdrawn from these discussions as meaningless if not misleading. Crowe and Cavalcaselle left the authorship of the portrait between Lotto and Cariani, and of these two I have no hesitation in pronouncing for Cariani.

The small picture attributed to Leonardo da Vinci is undoubtedly by his pupil Boltraffio (No. 9). It is difficult to tell whether the subject is a portrait or an ideal type. The painter was fond of the theme, and constantly returned to it, and this particular example gives a fair measure of his amiable but limited skill. The letters C B are an unsolved riddle; they cannot be the initials of the artist whose first name was Giovan Antonio, for nothing can make the C into a G. I am inclined to think that they mark the association which the artist clearly intended in this picture between himself and the poet Girolamo Casio. On the back of the panel is painted a skull with the inscription *INSIGNE SVM IERONYMI CASII*. This Casio died young after a career full of romantic adventure. He was a friend of Boltraffio, to whom he addressed a sonnet, and his portrait—a laureated profile—occurs in the large altarpiece by the master in the Louvre. Boltraffio may have intended to point the moral here that the fair face of friendship is after all modelled on a skull:

Even such is time! who takes in trust  
Our youth, our joys, and all we have,  
And pays us but with earth and dust.

Somewhat akin to this in sentiment is the remarkable picture at Alnwick attributed to Schidone, but unquestionably by Lotto, in which a Cupid places a leafy crown upon a skull.

The 'Belisarius' (No. 10), apart from its conspicuous merit as a painting, has the interest of a problem still unsolved. It was originally ascribed to Vandyke, though the truth of this was doubted as early as the time of Walpole, who writes: "At Chiswick is the well known 'Belisarius,' though very doubtful if by the hand of Vandyke." It is now ascribed to Murillo, probably on the authority of Waagen, who noted that "the conception, the

silvery tone and the dark shadows agree more with Murillo." Neither solution of the problem is, in my judgment, satisfactory. If it be by Vandyke, it must have been painted during his Italian period, for there is not a trace of his Flemish or English manner; but in Italy it was the splendour and harmony of Venice that attracted him, and the types of our picture—not to speak of its pervading gloom—are as different as possible from his. As to the features to which Waagen alludes, they are rather Spanish in general than Murillo's in particular. On the whole, the conditions of the problem point to a Genoese origin. This would account not only for the seemingly Spanish quality of the picture, but also, perhaps, for its old association with Vandyke. It has much in common with the style of Valerio Castelli.

It is at this point, namely where the orbits of Italian and Spanish art intersect, that we meet with Caravaggio. The two companion pictures (Nos. 11 and 12) show him at his best, though not in his most ambitious mood. They are painted with photographic realism, and with that almost brutal sense of the coarse fibre of things that appears again in Spagnoletto and in the early essays of Velasquez.

From the hand of Velasquez himself we have a portrait (No. 13) that looks as if it were a preliminary study for the celebrated 'Lady with the Fan' at Hertford House. "Who is she and whence comes she? Is it one of those Circes, for whom the *jeunesse dorée* of those days went to the dogs? or a Toledan flirt of the comedies, one of those who on receiving the holy water flashed back a glance that turned the heads of cavaliers on the eve of their wedding? A maze of coldness and fire, of bigotry and worldliness, of pride and coquetry, or worse?"<sup>1</sup>

The charming full length of a little girl (No. 14), is also ascribed to Velasquez, though the costume, type and treatment are all Flemish, and combine to indicate the real author, Cornelis de Vos.

<sup>1</sup> Justi, "Velasquez and his Times," p. 268.

The great glory of the collection is the triptych by Memling (No. 15), whose art, always sweet and devout, is sometimes lacking in the gravity and virility which we enjoy here. Precious as a work of art, it is uniquely precious as an historical monument of the connection between our King Edward IV. and the Bruges of Memling. To Mr. Weale belongs the credit of identifying the donors, who from the time of Walpole had been taken for members of the Clifford family. "Especially fine and full of expression are the portraits of the donor, Sir John Donne, and his wife Elizabeth, third and youngest daughter of Sir Leonard Hastings by his wife Alice, daughter of Thomas Lord Camoys. Both wear the badge of Edward IV., the collar of roses and suns, to the clasp of which is appended the white lion of the house of Marche. . . . Sir John was slain at the battle of Edgecote, 26 July, 1469. This triptych must have been painted between 1461, when Edward adopted the badge which Sir John and his wife are wearing, and 1469; probably in 1468, when a number of Yorkists came to Bruges to assist at the wedding of Charles the Bold and Margaret of York."<sup>1</sup>

In the background is the little figure of the man on a white horse, which it has been supposed that Memling added here and elsewhere instead of a signature to mark his authorship. It is, on the contrary, a device which Memling was by no means peculiar in using, and which simply betrays his inability to solve the problem of aerial perspective. The white horse carries the eye into the distance, and tells by its diminutive size what the artist lacked the skill to convey outright by gradation of tone.

The 'Departure of St. Ursula' (No. 16), has been so much repainted that it is difficult to judge it. Waagen assigned it to the early or Flemish period of Mabuse. To me, on the contrary, the type of the heads and the stiffness in the arrangement and attitudes of the figures recall Gheerardt David.

The 'Presentation in the Temple' (No. 17) is an important

<sup>1</sup> Weale, "Hans Memling," pp. 116-17.



and interesting work. It is all the more to be regretted that so little can be told of it. The most that can be said is that it is Flemish, and was painted towards the end of the sixteenth or in the beginning of the seventeenth century. The theme is, of course, only a pretext. The picture was planned in view of the series of life-like portraits in which the skill of the artist is more apparent than in the historical elements of the scene. Waagen writes: "The strange form of the organ, the treatment of the gold, the greenish blue of many of the draperies, strongly call to mind Lancelot Blondeel, a painter of Bruges, whose works approach the manner of Bernard van Orley." I had thought of Pourbus<sup>1</sup> as the painter; but Waagen's attribution is worth preserving, until it can be either confirmed or superseded by definite knowledge.

We now come to the 'Consecration of Thomas à Becket' (No. 18), by John van Eyck, which is said to have been presented to Henry V. by his uncle the Duke of Bedford, regent of France. The importance of the picture lies in the signature, which runs thus:

JOHES DE EYCK . FECIT + AÑO . MCCCC . 21  
30 OCTOBRIS

Unfortunately in its present state it shows no sign of the hand of Van Eyck, whose supremacy and uniqueness there can be no mistaking. Appearing, as he does, suddenly, with no long line of predecessors to explain him, he seems at once to have grasped and uttered the sum of all future discovery, and no other man ever came near enough to be confounded with him. "The surface is all but covered with the dirt of ages or with repaints, and there is not a single portion, except a bit of the red canopy, of which the original condition can be discerned. Most in the character of Van Eyck is the face of a man to the right of Thomas à Becket and that of a priest on the left carrying a cross: with these exceptions the heads have lost their original impress. . . . The utter absence of linear perspective would not exclude the authorship of Van

<sup>1</sup> Francis Pourbus the elder, grandson of Lancelot Blondeel (1540-1580).

Eyck. That of aerial perspective might possibly do so. Both are absolutely wanting."<sup>1</sup> We must therefore suppose that the artist left the picture unfinished, like the "S. Barbara" at Antwerp, and that it was afterwards taken up and completed by a hand not only far less cunning, but trained to different methods.

The canvas with two magnificent full lengths of a man and his wife (No. 19) is the masterpiece of Jordaens in portraiture. Waagen, repeating no doubt what was the current tradition in his day, describes it as the portrait of Prince Frederick Henry of Orange and his consort; but, in the first place, it is obvious at a glance that we are not in the company of princes, but in that of substantial bourgeois, while it further happens that the coat of arms in the background places the matter beyond dispute. The shield is that of a certain Van Zurpele, burgomaster of Diest, in Brabant, and counsellor to the Prince of Orange, afterwards William III., and it is probable that the picture came into the possession of the Devonshire family at the time of the negotiations between the Whig leaders and the Prince that led to the revolution of 1688.

'The Holy Family' (No. 20) is a good example of the large class of pictures which were produced in the studio of Rubens, and to which in a greater or less degree he put his own hand.

Of the Dutch school Rembrandt here takes his due place. In the marvellous 'Portrait of a Rabbi' (No. 21) he has given, as it were, an epitome of parasitic Judaism. Against a background dark with the gloom of his own ancestral history the Rabbi emerges in startling relief, sensuous but alert at the same time, like a bird of prey. The action of the hands should be noted as an example of Rembrandt's subtle keenness of observation. Waagen, usually sane and cautious, born too, as he was, before the fashion had set in of enlarging second-rate men out of the abundance of the great, uttered on this occasion "a wild shriek of liberty," and pronounced this masterpiece to be not by Rembrandt at all but by

<sup>1</sup> Crowe and Cavalcaselle, "Early Flemish Painters," 2nd ed., p. 90.

Koningk. However, the signature discovered a few years ago will perhaps convince those who can read no other evidence.

The portrait, No. 22, doubtless also a study from the Ghetto, though it has great technical qualities, is not one of the master's most original or dramatic creations. As much might have been done by other hands. But in the Venetian-looking portrait of an old man (No. 23) Rembrandt rises to the full height of his power. Nowhere has he gone deeper than in this tragic presentment of the evening of life—the old man brooding in the dusk of solitude over the burden of memory, perhaps of remorse. It has often been noticed that Rembrandt, in spite of the intensely national character of his art and of his themes, was the most Italian of the Dutch. Here he challenges comparison, outwardly with Tintoretto, but inwardly with Michelangelo in the mood in which he pictured the gigantic forerunners of the Messiah on the ceiling of the Sistine Chapel.

The picture of an old man at work in a studio (No. 24), is not by Douw, to whom it is assigned, but by a little known pupil of his named Gaesbeeck.<sup>1</sup> There is a glassy evenness of surface and an artificial uniformity of tone which are unpleasing and unworthy of Douw at his best, though it must be admitted that he set the example which has been followed here not wisely but too well. Interesting are the details of the studio, the easel, the method of stretching the canvas and the litter of pictorial accessories, the taste for which Rembrandt imparted to his pupils, and may possibly have caught from his friends the Jews.

In No. 25 we have a genuine example where the painter has repeated a favourite theme with the mastery of long practice. Familiarity, however, breeds a certain indifference to his technical marvels.

Hals is represented by two portraits, of which one (No. 27) is neither above nor below his usual high level; while the other,

<sup>1</sup> A. van Gaesbeeck flourished from about 1670 to about 1700. I am indebted for this attribution to Dr. W. Martin of Leiden.



probably his own portrait' (No. 26), in addition to its technical cleverness, shows a vivacity and piquancy of expression such as we rarely find embodied in Dutch forms.

As a picture-maker Berghem is always facile and accomplished. In the present case (No. 28) the subject is well within his means, and he shows something of the breadth and luminous quality of Cuyp.

Turning to the French school: The 'Arcadia' of Poussin (No. 29) is an experiment with the theme to which he afterwards gave a more symmetrical and impressive form in the celebrated composition in the Louvre.

Le Sueur (No. 30) used to be called the French Raphael; but he suffers nowadays from the neglect which, partly through ignorance, partly for better reasons, has obscured the classical school of the seventeenth century in France. For example, Claude and Gaspar Poussin have not yet come or returned to their own, though the exaggerated hostility of Ruskin, after working its way through public opinion, has at last provoked the inevitable reaction.

Of the early English portraits only a few have been reproduced, for the reason that, being mostly archaic in conception and clumsy in treatment, they rank less as works of art than as historic documents. First and foremost, however, come good 'Queen Bess' (No. 34) and her namesake, 'Bess of Hardwick' (No. 35), who, in spite of their marked divergence of opinion as regards the married state, were united by the sympathy of kindred spirits.

Arabella Stuart, herself the fruit of one of Bess's matrimonial schemes, appears twice (Nos. 40 and 41), as a child with her doll, and a locket on which the ominous legend can still be traced, *pour parvenir j'endure*, and again older, when the burden has begun to press heavily enough, but the end is still in the future.

<sup>1</sup> Compare the portrait of himself with his second wife in the Rijksmuseum at Amsterdam.

The full-length portrait of 'Mary, Queen of Scots' (No. 36) is ill-favoured, and quite unfit to serve as frontispiece to a Jacobite romance; but, what is more to the purpose, it is authentic.<sup>1</sup>

Uniquely interesting historically are the portrait of the 'Earl of Darnley' (No. 37) and the gaunt effigies of 'James V. of Scotland and his Wife, Mary of Lorraine' (No. 38). The same queen has been recognized, but in a more florid and pleasing form, in the portrait attributed to Federigo Zuccherò (No. 39), but in that case it could hardly have been drawn from life, seeing that Mary died in 1560, fourteen years before Zuccherò came to England. However, there is nothing improbable in the supposition that he may have been set to render a meagre original, like that at Hardwick, into the flattering language of Italian art.

The full-length 'Portrait of Henry VIII.' (No. 42) is one of the best of the royal effigies that are all probably based in common upon the Hardwick cartoon. The artist, whoever he was, had a manner of his own, and was more than a mere copyist. The cold gray scheme of colour is a contrast to the depth and richness at which Holbein aimed, and is more akin to what we afterwards appreciate as characteristic in Honthorst and Mytens.

Far more worthy of the name it bears is the small bust-portrait of the same king (No. 43). The drawing of the features is masterly, and the detail is minute and searching without being petty; but here again the effect is flat, and we feel that Holbein himself would have better conveyed the sense of roundness and depth, that is to say, if we are to judge him by his undoubted work in the Louvre, in Florence, and above all, in Vienna. On the whole, there is a French, rather than a German, look about this picture which suggests the possibility that it may have been painted at the time of the Field of the Cloth of Gold.

'The Wheel of Fortune' (No. 44) has frequently been ex-

<sup>1</sup> It is signed by an otherwise unknown French painter, "P. OVDRY PINXIT." The same signature occurs on another portrait of Mary Queen of Scots, now in the National Portrait Gallery.

hibited, and the critics, taking the signature for granted, have been misled as to the true character of the picture without exception. The subject was a favourite in Germany, and is precisely what Holbein himself might have chosen to treat; but the style is not his. However, on examining the signature in a strong light, I detected beneath the repaint legible traces of an original monogram  $\text{HSI}$ . This is the well known mark of Hans Schaeufelin (1490-1540), a pupil and imitator of Dürer, whose works are rarely seen in this country.

Janssen's 'Charles I.' (No. 45) shows us the king at the outset of his career, when he still plainly featured the wisest fool in Christendom, and before he had acquired or assumed that air of well-bred tragedy which is so conspicuous and impressive in his portraits by Vandyke.

The imposing family group by Honthorst (No. 46) has long been a riddle. I give the traditional account in the words of the sixth Duke of Devonshire:

"Gerard Honthorst's large picture represents Christian Bruce, the second Countess, with her sons, and a daughter married to Robert, Lord Rich, son of Lord Warwick: she died young, lamented by all the poets of the day; and Waller records her 'wondrous beauty,' and the friendship that united her to Saccharissa." But he obviously felt the difficulty of this explanation, for he continues: "It disturbs me not to make them out: if only that little Knight of the Bath were not there, I should say Christian might have been painted with her grandchildren whom she educated; for she looks old, and there is a picture of Lady Exeter at Hardwick extremely like the Honthorst Lady, and neither of them are beauties—the lovely one by Vandyke differing from both entirely; but the third Earl was a Knight of the Bath at eleven years old, and the first Duke was twenty by the time he walked at Charles the Second's Coronation. In short, this difficulty *dénouera qui pourra*."



However, a comparison of this with other portraits that are accessible will, I think, prove that the lady is no other than Elizabeth, daughter of James I. and Queen of Bohemia, with her daughter Elizabeth, born in 1618, and her sons Rupert and Maurice, who were born in 1619 and 1621 respectively. On this showing, at any rate, the age of the children involves no difficulty; moreover, there are details of costume that point to the same conclusion, such as the spray of pearls, which occurs again in the portrait of the Queen at Welbeck.

The portraits of the third Earl of Devonshire (No. 47) and his Countess and of the Countess of Carlisle are fine examples of Vandyke's English manner. That of the Earl in particular is gentlemanly but solid, without any of the "flimsiness" of which Ruskin complained. "We see the fair dwelling, that Hobbes said God had prepared for that Earl's virtues."

But the finest Vandyke here, perhaps the finest of the kind anywhere, is the portrait of 'Arthur Goodwin' (No. 50), which was given to the Duke of Devonshire by Sir Robert Walpole, and thereby escaped the fate which was so soon to overtake the rest of the Houghton treasures. Painted in one key, almost in one colour, it has something of the massive simplicity of Velasquez, and shows what Vandyke could do when he found a subject to his liking.

Dobson's 'Family Group' (No. 51) is pleasing, in spite of its Puritanical sobriety and primness. It is evident that the master is here following the English bent of his own genius, less disturbed than usual by the powerful attraction of Vandyke.

Lely is seen at his best in two pictures which are both works of deliberate art, unlike the mechanical output of his busy period to which he sacrificed his fame.

The portrait of the beautiful 'Duchess with the Child' is too well known to need any further description or encomium. It may be said to concentrate in a peculiarly fortunate typical form the essence, as it were, of the art of Reynolds.

In the two unfinished portraits we detect the master in the very act of working. Like Raeburn, but unlike Lawrence, he did not trouble to make an outline, but began at once upon the canvas with colour.

The 'Lady Betty Foster' is faded; but even what remains is enough to illustrate and account for Romney's dictum that a faded Reynolds was better than the well preserved work of any other man. The expression is sly, with an intimation of malice, and before this view of her at any rate we feel less convinced by Mr. Gibbon that 'no man could withstand her' than by Lord John when he wrote:

'Sure it is as God's in Gloster,  
Word of truth ne'er speaks Bess Foster.'

Lastly, the two fine portraits by Millais and Watts worthily round off the long tradition.

S. A. S.





I.

ADORATION OF THE MAGI.

PAUL VERONESE.

*Devonshire House.*













2.

SAMSON AND DALILAH.

TINTORETTO.

*Devonshire House.*











3.

PORTRAIT OF AN ECCLESIASTIC.

NORTH ITALIAN SCHOOL.

*Chatsworth.*









4.  
PORTRAIT OF NICCOLO CAPPELLO.

LEANDRO BASSANO.

*Chatsworth.*







NICOLAVS  
CAPPELLVS  
TER CLASS  
PRAELECTVS

B.



5.

RECEPTION OF A QUEEN.

VENETIAN SCHOOL.

*Chatsworth.*









6.

FAMILY GROUP.

PARIS BORDONE

*Chatsworth.*





ff 1







7

PORTRAIT OF A YOUTH

TITIAN.

*Devonshire House*









8.

PORTRAIT OF A MAN

CARIANI (?)

*Chatsworth.*









9  
PORTRAIT OF A YOUTH  
BOLTRAFFIO.  
*Chatsworth.*







7



10.

BELISARIUS.

GENOESE SCHOOL (?)

*Chatsworth.*









II

A CONCERT.

CARAVAGGIO.

*Devonshire House*









12.

A CONCERT.

CARAVAGGIO.

*Devonshire House*







13

PORTRAIT OF A LADY.

VELASQUEZ

*Devonshire House.*







9





14.

PORTRAIT OF A CHILD.

CORNELIS DE VOS.

*Devonshire House.*









157.

A TRIPTYCH: THE VIRGIN AND CHILD WITH SAINTS  
AND DONORS.

MEMLING.

*Chatsworth.*









156

WINGS: SS. ANTHONY AND CHRISTOPHER

MEMLING.

*Chatsworth.*









16

DEPARTURE OF ST. URSULA.

GERARD DAVID

*Chatsworth*







17.

PRESENTATION IN THE TEMPLE.

FLEMISH SCHOOL.

*Chatsworth.*









18.

CONSECRATION OF ST. THOMAS A BECKET.

JOHN VAN EYCK.

*Chatsworth.*









19.

PORTRAIT OF THE BURGOMASTER OF DIEST AND  
HIS WIFE.

JORDAENS.

*Devonshire House.*









20

THE HOLY FAMILY.

RUBENS.

*Devonshire House.*











21.

PORTRAIT OF A RABBI.

REMBRANDT.

*Chatsworth.*





Portrait of  
John Smith





22.

PORTRAIT.

REMBRANDT.

*Devonshire House.*







Portrait of J. J. M.

1721



23

STUDY OF AN OLD MAN

R. ALBRANDT

*Devonshire House.*









24.

THE STUDIO OF GERARD DOU.

GAESBEEK

*Devonshire House.*







25

A SHOP WINDOW.

GERARD DOU.

*Devonshire House.*









26

PORTRAIT OF A GENTLEMAN.

FRANS HALS.

*Devonshire House.*











27.

PORTRAIT OF A LADY.

FRANS HALS.

*Devonshire House.*





August 182



28.

LANDSCAPE.

BERGHEM.

*Devonshire House.*











29.

‘ET IN ARCADIA EGO’

NICOLAS-POUSSIN

*Devonshire House*









30.

SOLOMON AND THE QUEEN OF SHEBA

LE SUEUR,

*Devonshire House.*







31

VIEW OF TIVOLI

GASPAR POUSSIN.

*Chatsworth.*









32.

LANDSCAPE.

GASPAR POUSSIN.

*Chatsworth.*









33

LANDSCAPE

CLAUDE

*Chatsworth*









34

PORTRAIT OF QUEEN ELIZABETH.

UNKNOWN.

*Hardwick*











35.

PORTRAIT OF ELIZABETH, COUNTESS OF SHREWSBURY  
(BESS OF HARDWICK).

UNKNOWN.

*Hardwick*











36.

PORTRAIT OF MARY, QUEEN OF SCOTS.

ODRY.

*Hardwick.*







37.

PORTRAIT OF THE EARL OF DARNLEY

UNKNOWN.

*Hardwick.*









38

PORTRAIT OF JAMES V. OF SCOTLAND AND HIS WIFE.  
MARY OF LORRAINE.

UNKNOWN.

*Hardwick.*









39.

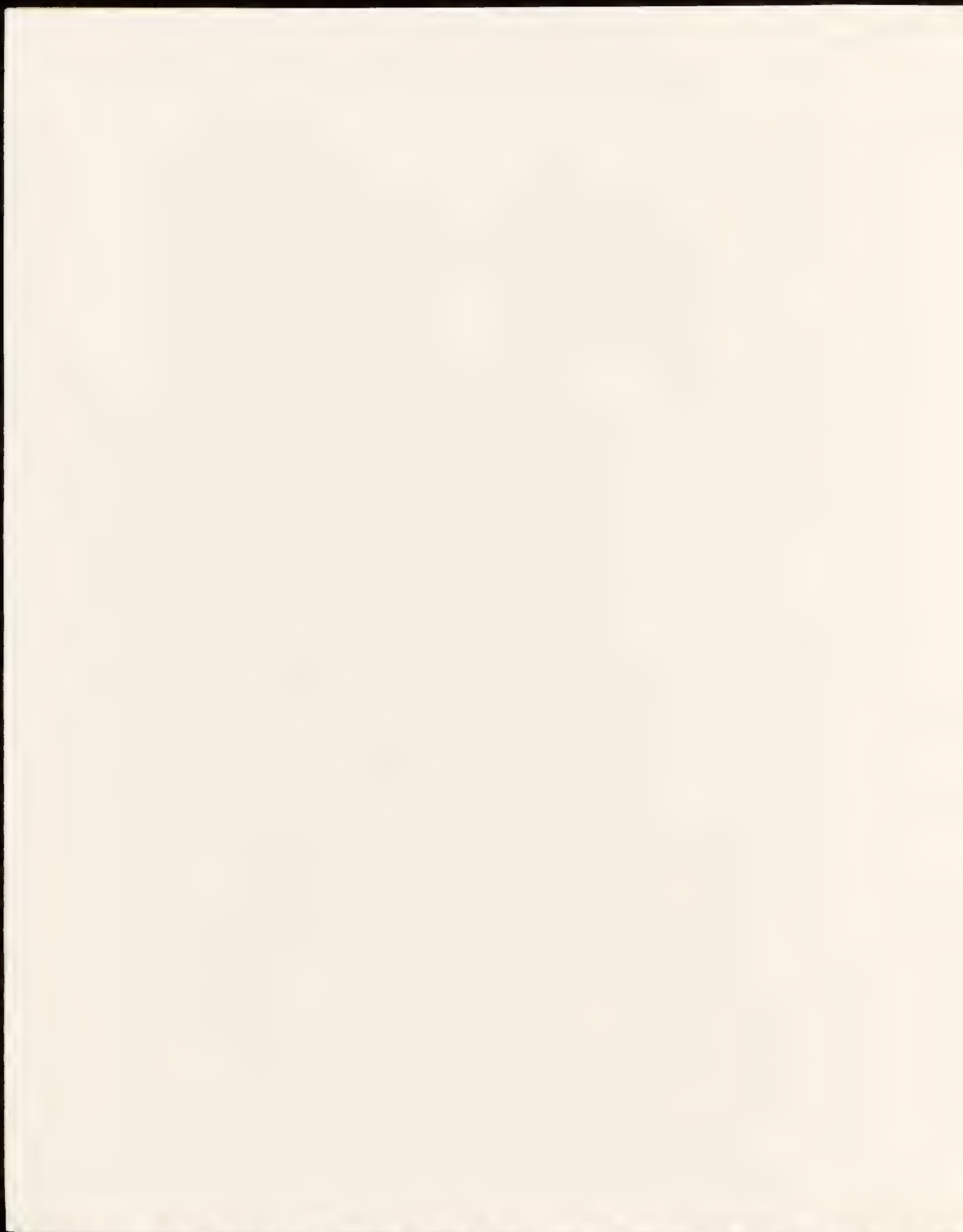
PORTRAIT OF MARY OF LORRAINE (?).

F. ZUCCARO.

*Chatsworth.*









40.

PORTRAIT OF ARABELLA STUART.

UNKNOWN.

*Hardwick.*











41.

PORTRAIT OF ARABELLA STUART.

UNKNOWN

*Hardwick.*











42.

PORTRAIT OF HENRY VIII

AFTER HOLBEIN.

*Chatsworth.*







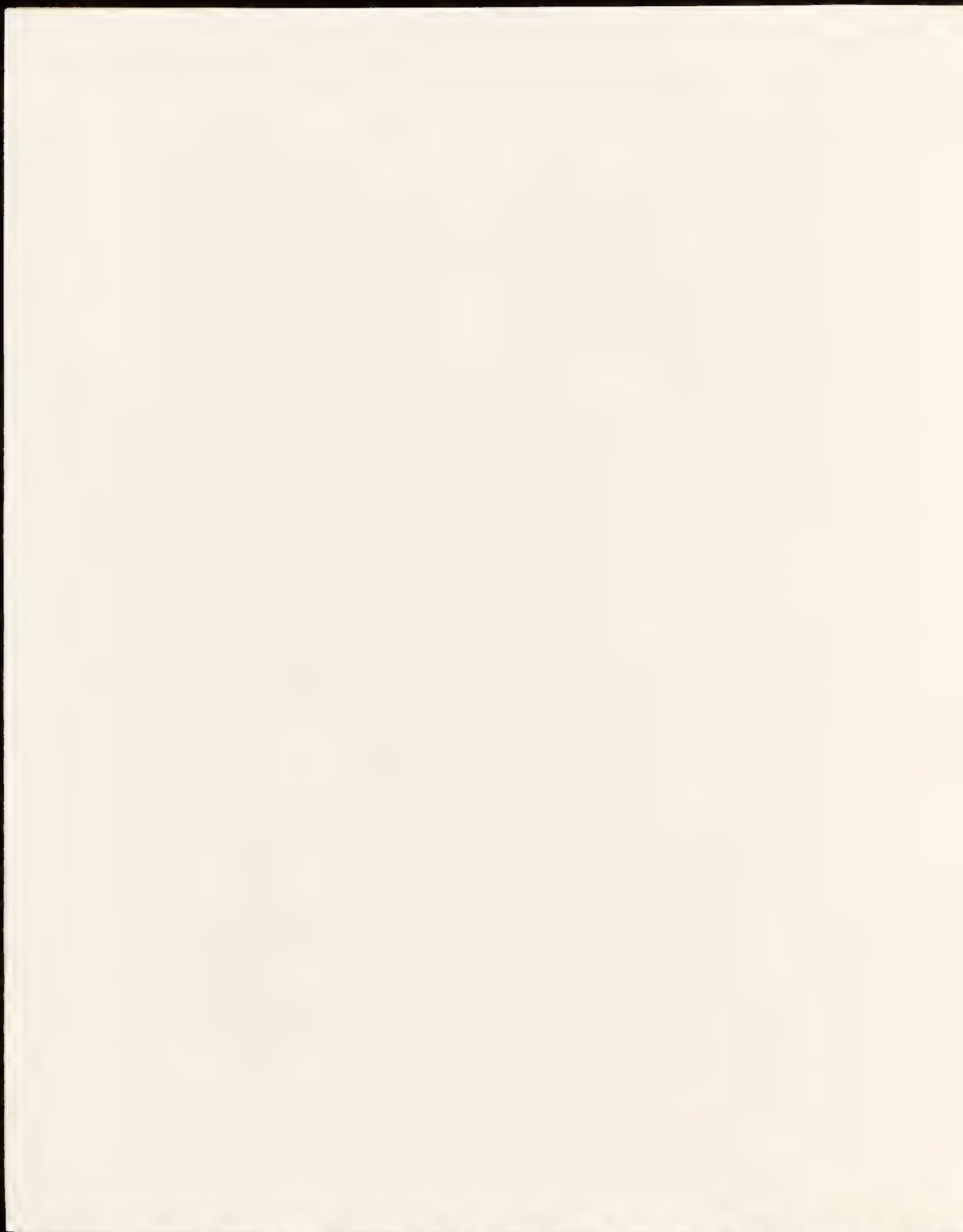


43

PORTRAIT OF HENRY VIII.

FRENCH SCHOOL (?)

*Chatsworth.*









44.

THE WHEEL OF FORTUNE.

HANS SCHAEFFLIN.

*Chats., or 1.*













45  
PORTRAIT OF CHARLES I  
JANSENS  
*Christened*







PORTRAIT OF ELIZABETH OF BOHEMIA AND HER  
CHILDREN

HOLLANDERS

*Chatsworth*









47  
WILLIAM, 3d EARL OF DEVONSHIRE

VANDYCK

*Chats. port.*









46

ELIZABETH, COUNTESS OF DEVONSHIRE.

Vandyk.

*Chatsworth.*







49

MARGARET, COUNTESS OF CARLISLE

VANDYCK

*Devonshire House.*









50

PORTRAIT OF ARTHUR GOODWIN.

VANDYCK.

*Clatsworth*









51.

FAMILY GROUP

Dorson

*Devonshire Horse.*







52

PORTRAIT OF A MAN

L. 16 A

*De insigne Hms.*









53.

EUROPA

L. V.

*Chrys. north.*









54

GEORGIANA, DUCHESS OF DEVONSHIRE, AND HER  
DAUGHTER.

REYNOLDS

*Chatsworth.*







35

GEORGIANA DUCHESS OF DEVONSHIRE (UNFINISHED)

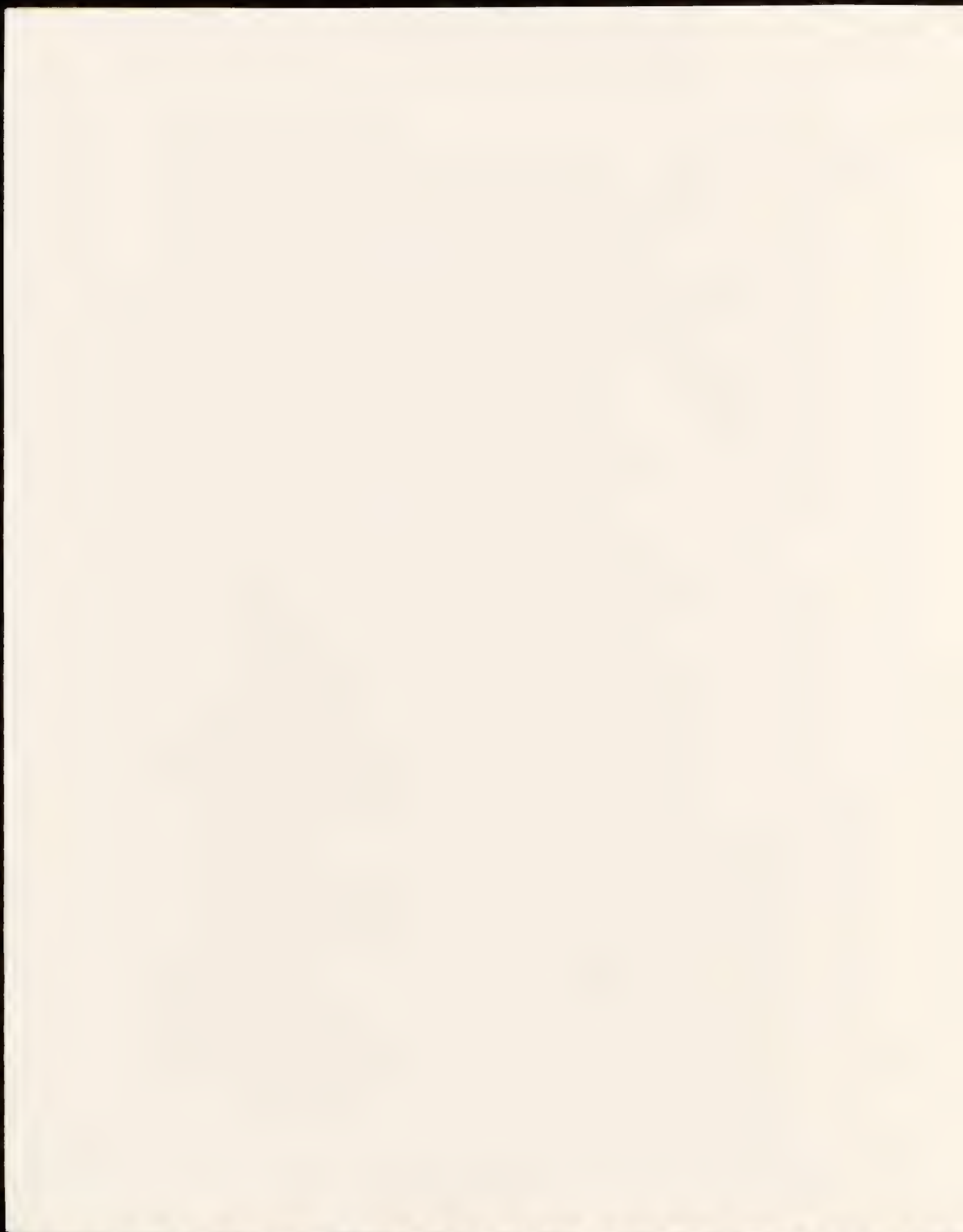
RYAN 1808

*Chatsworth*









56.

GEORGINA, COUNTESS SPENCER, AND HER DAUGHTER  
AFTERWARDS DUCHESS OF DEVONSHIRE (UNFINISHED).

REYNOLDS.

*Chatsworth.*





Original of Mrs. Green and her daughter Mary  
taken in 1840 by H. H. Mumford in 1840 by H. H. Mumford





57

LADY ELIZABETH FOSTER

REYNOLDS

*Chatsworth*







58

WILLIAM, 7<sup>TH</sup> DUKE OF DEVONSHIRE.

WATTS

*Chatsworth.*





















GETTY RESEARCH INSTITUTE



3 3125 01637 4437



